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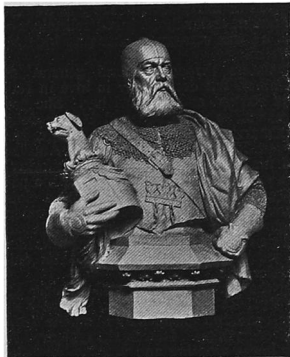
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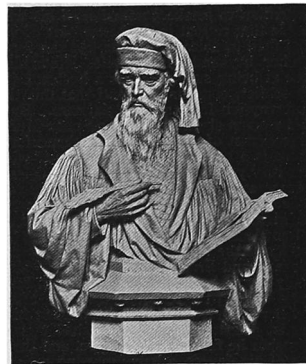
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JOHANN II.
of
Nuremberg.



LUDWIG, THE ELDER,
of
Brandenburg.



JOHANNES BUCH.

SCULPTURE FOR THE SIEGE SALLEE, BERLIN, BY ERNST HERTER.

MILLENNIAL SUCCESSFULNESS.

In the province of Brandenburg, which now forms the center of Germany's empire, and in Kölln, as Berlin then was called, a thousand years ago, a bloody war which lasted for centuries began. The aboriginal Wendish inhabitants of the country revolted against their Saxon rulers; massacring almost every Christian they succeeded in 983 in re-establishing their independence and returned to their ancient heathen rites. These Slavonic tribes maintained control of the country until Albrecht, called the Baer, an Ascanian Prince, vanquished them in 1134. When he died, the fair fields of the Mark became soon a bone of contention of neighboring rulers. In order to end the unseemly strife, Ludwig, Emperor of Germany, endowed his son, later called Ludwig the Elder, in 1324 with the possession of Brandenburg. He was of the ancient family of Wittelsbach, became the first legitimate Margraf of Brandenburg and nominally reigned until 1351. Obligated in 1345 to leave Berlin, he made Johannes II., Burgrave of Nuremberg, his "Stadthalter," or representative, at the same time bestowing on him 1600 silver marks in acknowledgment of services on the field of battle. Johannes then was head of the Frankish branch of the House of Hohenzollern, staunch friends of the Wittelsbach dynasty. His father, Frederick IV., had won fame and fortune by his gallantry at the battle of Mühldorf, for which the Emperor honored him with the title "Saviour of the Emperor."

Burkhard, the first Hohenzollern authentically known to history, occupied in 1061 the castle of Zollern on the mountain top of a spur of the Alps, a couple of miles south of Hechingen, Suabia. One of his descendants, Frederick III., became in 1191 Burgraf of Nuremberg by marrying the daughter of Conrad II., the incumbent.

Aside from boundless ambition and fearless valor, a chief trait of the Hohenzollern family has been to hold what they have; always on the lookout for opportunities to add, they never have voluntarily yielded. From 1345, the year they first became as Stadtholders, Sovereigns of Brandenburg, they not alone maintained their hold on this country, but became in turn Margraves, Electors of the Empire and Kings of Prussia, until as self-crowned Emperors, they now wield a power greater

than any other potentate of Europe; no other person exerts a wider influence than the Emperor of Germany.

Johannes Buch, the younger, a contemporary of Ludwig and Johann, a scholar, a man of profound learning, became famous by translating the "Sachsenspiegel," or ancient Saxon Code, which antedated the Roman laws, into the German vernacular making the Sachsenspiegel for the first time intelligible to the common people.

Berlin deserves credit for having engaged its artists to design in honor of men who once laid the foundation of its greatness, statues which gradually are becoming the best ornaments of that most beautiful of northern capitals.

LOUIS WINDMULLER.

* * *

The above biographical notes present, through laborious research, some data rarely found in historical works.

The statues are the contribution by Sculptor Ernst Herter to the famous Sieges Allee in Berlin. Prof. Herter was born in 1846 in Berlin. He visited the Academy there and became a pupil of A. Fischer and Albert Wolff. After studying in Rome he settled in his native city and became Professor of Sculpture in the Berlin Academy of Fine Arts, where he enjoys the friendship of Emperor William. His most famous works are "Antigone Burying Her Brother," "Orestes Killing Clytemnestra," "Alexander Wrestling with Sleep" (1876), "Moses Breaking the Commandment Tables" (1888), "The Watch on the Rhine" (1888), "Tyrant of the Sea" (1897), and the "Lorelei Fountain," which is located in Bronx borough.

As a sculptor Ernst Herter must be accorded a front rank. In his choice of subjects he has gone to the pregnant and suggestive Greek myth, than which there is no finer trier of spirits. He represents his male figures with manly vigor, supple and strenuous frame, with the suggestion of muscular power, the face of refined and almost melancholy beauty, the eyes austere enthusiastically, the fine brow touched with intellectual *hauteur*. As was seen in his Lorelei, he is a master of graceful line in reproducing the female form. In the three figures in the Sieges Allee he also shows the dexterity with which he has coped with the wrappings of the inner soul, as the dress may be called. While chronologically correct, he has made full use of ample folds, or clinging mail, to set off to perfection and with grace the subjects presented.